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# *the Scribe*

University of Bridgeport

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## **Meat Loaf's Bat Flies Hard**

**T**he reaction to "Bat Out of Hell" bordered on fanatical. Meat Loaf's adolescent whimpering and angry howls of young outrage were never raised to such trembling emotions; the subject was never covered so deeply. And it wasn't just high school kids who were touched with Jim Steinman tunes. College students related to it enough to send it pounding to the Top 40 Charts. In 1977 Meat Loaf was realistically accurate enough to be appealing to young people, yet raunchy enough to be abhorrent to adults. Parents didn't want to believe their children were singing in raspy voices such stuff as "Bat Out Of Hell" was made of. And so he became even more appealing.

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by Lisa A. Sahulka Co-Managing Editor



Photo by Lisa Sahulka



# the Scribe

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## What's Happening with BOD

Last weekend was a blast... The beer blast followed by the MEATLOAF concert. Both events went over really well. Thanks to all those involved!

The pace of events on campus isn't about to slow down either. This weekend we're showing not only our normal Thursday and Sunday night shows, but we also have a triple feature on Friday night. Thursday and Sunday's film is *THE STUNTMAN*, which stars Peter O' Toole. Then on Friday night we will be presenting *THE OMEN* trilogy (*The Omen*, *Damien: The Omen II*, and *The Final Conflict*). The films start at 8 pm with the most recent film, *The Final Conflict*, then at 10 pm *The Omen* will be shown. Midnight brings *Damien: The Omen II*. Then at 2 am *The Final Conflict* will be shown again. Admission to the whole series is only \$1.25 with UBID and if

you show up in your pajamas, nightgown, or whatever you happen to sleep in [except your normal clothes] we'll let you in for 50¢. Milk and cookies will be sold and coffee will also be available.

Saturday night we will be presenting a very special entertainer in the Social Room. JOHN BAYLEY was the only performer at the National Entertainment and Campus Activities Association national convention who received a 10 minute standing ovation. His specialty is reggae and calypso, but he also plays latin jazz and rock (His personal favorite is Bob Dylan.) Because of the special nature of this performance we are limiting attendance to just 400. Please come out and enjoy this very special mixer with us.

Winter Weekend is almost two weeks away. Tickets for the sixth annual Winter Prelude semi-formal will be go-

ing on sale on Monday at 9 am. This year they cost \$12.50 each, which includes a champagne toast, the prime rib dinner, and dancing to the music of New England Jam. Prelude happens on Saturday, November 21, but tickets last year sold out in two days, so please remember to get your tickets early. We are also trying to book a concert for the Sunday of that weekend. We have put in a bid for DON McLEAN (*American Pie*, *Crying*) in Mertens Theatre.

BOD concerts has tickets for tonight's Zappa concert in Hartford at the Student Activities Office (room 114) of the Student Center. Also available from BOD concerts are tickets for the sold out Barry Manilow concert in Hartford, and the upcoming Earth, Wind and Fire concert. (Remember to call X4488 to find out What's Happening)

## Scribe Publishes Porn??

(Letter to the Editors)

In response to the cover photo of the last issue of the Scribe, my question to you is this. Wasn't there another way to illustrate the story other than depicting a woman in a prostitute like situation? What you were (sic) trying to say about class differences ends up being another degrading image of a woman. Why advertise for Play-

boy magazine which is sexist/pornographic and which escalates violence and racism monthly? It seems a story of such thoughtfulness as the one by Shari Hoffman warrants an illustration free from pornographic implications.

Dawn McDaniel

**The Editor's Reply:** The picture on the cover of our October

28 issue was hardly pornographic. The woman was posed to illustrate the gap between the city of Bridgeport and the students of U.B. You can be sure, Ms. McDaniel, if there were any sexist implications, we, the editors (some of us are even women and yes, even consider ourselves feminist) would have caught them.

## NICE STUFF

### Body Language Plus

Tickets for Jayne Lybrand presents "Body Language Plus" Tuesday, November 17, 8 p.m. in the Mertens Theatre are available now to UB students, faculty and staff at the Mertens Theater Box Office. Tickets are free to those with a UB ID. All seats are reserved.

Jane Lybrand is one of the most respected national authorities in the field of non-verbal communication. She is a motivator and, more specifically, a communication specialist.

She has critiqued and earned the respect of some of the leading politicians and celebrities of our time by teaching them the art of non-verbal communication, ways to disarm angered clients, ways to appeal and win the confidence of others, secure the job during the job interview, and to collect the accolades of applause so important to the "image conscious" winners in our "image conscious" world.

Lybrand holds tenure (ten years) as Director of Student Activities at one of the largest junior colleges in Texas, and has been actively involved in the National Entertainment Campus Activities Association (NECAA) for seven years; she has attended every national NECAA convention during that time. For two years she was on the Steering Committee for the South Central Region as well as Showcase Chairperson and

Editor of the NECAA NEWSLETTER.

Tickets to the general public will go on sale November 10 at \$3.00 a piece. This is the first of the presentations of the 1981-82 Johnson Mellon Series.

### Health Profession Opportunity

The University of Bridgeport Respiratory Therapy Program is actively recruiting transfer students.

The program will have information displays set up as follows:

Sunday, November 8, 11 a.m. to 3 p.m. in Dana 221.

Friday, November 13, 11 a.m. to 2 p.m. in the Cafeteria.

Come in and talk with fellow students about the unlimited growth and opportunity in one of the fastest growing Health Professions or call Dennis H. Selmont, Program Director, at 852-2479 or x4335.

### Schneidmann Piano Concert

Concert pianist Irene Schneidmann of Wilton will perform in recital on Sunday, November 15 at 4 p.m. at Recital Hall in Bernhard Center.

Her program will feature Brahms' "Handel Variations" and Moussorgsky's "Pictures at an Exhibition."

Miss Schneidmann is recognized as a distinguished teacher, orchestral soloist, radio and television artist. The Detroit Symphony, the Wiener Tonkünstler Orchestra and the Toledo Symphony have been among the orchestras presenting her as a soloist. She gives master classes at other universities and makes regular concert tours. Her career has included the European premiere of Samuel Barber's Sonata for Piano; the world premiere was presented by Vladimir Horowitz. She also made the U.S. premiere of Ludwig von Beethoven's rediscovered Grande Sonate pour de Piano Forte in New York City.

Invited to the U.S. under the State Department's Exchange Professor Program, the Viennese artist has been a faculty member of several U.S. colleges and universities, including Lakeland College, Bradley University, Fairfield University, and, since 1962, UB.

Tickets are available at the Box Office in Bernhard Center.

### Free Beer, Gorp and Glib

Come out and meet our teams and cheerleaders, and let us tell you about some of our ideas for this year. Sunday, November 8th at 7:00 p.m. Student Center Faculty Dining Room. We'll be there—U.B. there. Sponsored by the Student Council. Get psyched!!!



# Halloween Beer Bash: A Peek at Our Fantasies

by Elizabeth Amorosi

We opted for decadence. We opted for innocence.

We indulged our fantasies, paid homage to favorite pets, made a political statement here and there, and pantomimed our future plans.

The occasion this past Saturday night was the BOD's

to qualify in reality), a doctor. And so on.

The lights flickered on and off all evening, affording only an occasional clear view. I know I spent at least an hour trying to find where those occasional flashes of flame were coming from. And probably

popular "little girl" costume to the trappings of the "raunchy woman". I saw more barmaids, bunnies, harlots, dance hall girls, punks in mini-skirts and slinky shady ladies that I saw on Broadway and 42nd all summer. Since I too, was guilty of a mad departure from my monogrammed sweaters, I can't really sit back and analyze the situation with the superiority I might like to. Suffice to say, a number of us chucked our upbringing, basic feminist views and propriety for the evening to indulge in a little "acceptable" sleaziness.

Another weird item was conversation. There were so many guys dressed as women and so many women dressed as guys, that I was never completely sure who I was talking to. A chronically flirting friend of mine lamented because he couldn't be absolutely sure that the blonde whose phone number he got was actually a female. Could make for an interesting relationship.

Towards the end of the evening came the momentous announcement of costume prizes. Jerry Zajac, in his own individual style, made the presentations. The Best Costume went to something called "Two Guys in One" which, unfortunately, I never saw. These guys are, as yet, unidentified as they took their act on the road before Jerry got a chance to congratulate them. The Most Original Costume went to the "Bushes" or "Piles of Leaves" depending on your interpretation. These costumes were bravely worn by Peter Kocherperger and Jerry Hart, and were quite artistically constructed. The Best Group Costume was won by "The Chickens" a group of twelve Warner Women: Nancy Dunvar, Nina Clark, Meg Guerin, Laurie Farrell, Karen Murray, Rebecca Bishop, Jean Longo, Gail Hoffert, Lisa Miceli, Eileen Epstein, Sue Ingam and Angie Zarra. These costumes constituted the most innovative use of the hula hoop ever devised. The Sexiest Guy Costume award went to Dion Roccapiore, who exhibited much bare skin and some interesting new tendencies. The Sexiest Girl Costume went to some mindless wench in a 1920's dance hall costume. I didn't catch her name but I understand her reputation as a serious intellectual has been ruined forever. The Crudest Costume award was appropriately given to Tim Kelly, who was a gynecologist with various disgusting im-

plements. I would like to point out that Mr. Kelly is neither a woman nor a med student, and yet seemed to have an unusually thorough knowledge of the subject. The Best Couple was this year's tribute to preppies. The "Alligator Heads" worn by Jeff Hugal and Kyle Beibel were the preppiest duo spotted at the mixer, and perhaps the only people acceptable in Westport.

Having dispensed with that, I'd like to say that the mixer seemed to be enjoyable for most everyone involved. Beyond having beer dumped

One further note: Did you happen to see the administration member who will remain nameless, in the blue velvet? That was, without a doubt, the "sexiest girl" costume. I was fairly impressed— I've always wanted to be a blonde myself.

For now, though, I'm going to begin planning for next year. My costume is going to reflect the real me, unlike my purple satin facade did on Saturday. It's going to take serious thought and time and careful consideration. It's going to be literary and clever and absolutely devastating.



Photo by Lisa Sahulka

Just a couple of preppers desperately searching for "their kind."

annual Halloween Beer Bash, definitely the largest costume party I've ever been to. A modest estimate of crowd size was 900 persons, but then who's counting?

Entering Harvey Hubbel (don't you always smile at that name?) gymnasium Saturday night immediately prepared you for what was in store. Tickets were taken by a familiar looking harem girl and an elf-like creature in red (freshmen - your president definitely lacked a certain dignity).

Once through the vestibule, a celebrity-exiting-limosine type spotlight was directed at each guest as Dave Kaputa, dressed convincingly as a policeman, filmed the grand entrance. This was an event enjoyed by even the most reticent participant (in fact, I think a few people made the entrance six or seven times).

After the undeniable thrill of having the eye of the camera trained directly on you, a cursory stroll around the crowded gym was the next order of business. Time to see who's who, and what's what. In other words, what did the great looking woman/man you see every Wednesday in the cafeteria come as? Aha, a bush, a barmaid, a Hershey kiss, a baby, a klansman (weirdly enough, nearly all the klansmen were a bit too ethnic

another hour searching for my various cohorts who disappeared mysteriously into a crowd already filled with blue nosed Smurfs and Rubic's cubes.

A word on beer-jerkers. Next time you find yourself at a mixer, pay special attention to the faces behind the bar, bravely drenching their arms (not to mention standing ankle deep in) beer. For the most part, these faces are the same mixer to mixer, and for the most part, they smile and joke and ignore the fact that they are working while we are partying and treating them rudely when we have to actually wait in line for that last beer which we're not really going to drink anyway. Next mixer, ask a beer-jerker to dance, and make his/her night.

The costumes at this mixer were highly innovative and entertaining. I particularly enjoyed a beribboned Bo-Peep, an "Old Salt" lamp that actually lit up on command, the M and M's, Tarzan and Jane, the southern belle, a very friendly puppy, the suave Arab sheiks, the Punk rabbi, charming chained Houdini, the unrecognizable ghoul in the vestibule, great crayons and that can of Bud.

An interesting note is that the women this year took the turn from the traditionally



Photo by Lisa Sahulka

In case of rain, a precaution to save the make-up.

on my shoes at every turn (were you people aiming?) and getting bruised by some pretty painful costumes, I'd say the evening was a success. I'd like to add one award to a group that were runners-up to the Warner Chickens. The Timeliest Costume Award was much deserved by the people dressed as an AWAC. It was an absolutely excellent usage of the six o'clock news and corrogated cardboard.

It's going to be something I could model for my grandmother without a blush.

I am, for sure, NOT ever going to wear purple Candles with black dotted stockings again. You can be certain that I've learned my lesson.

A belated Happy Halloween, and happy future fantasizing. [Editor's note: J.B., do I get by full tuition scholarship now?]

the Scribe



Photo by Lisa Sahulka

No one really knows what the story with this guy is.

## The Meatloaf Interview

We had an opportunity last week for a phone interview with Meatloaf, an opportunity we did not want to let pass and did not want done in a mediocre fashion. Knowing Jeff Holtz, Program Director at WPKN, had an above average aptitude in music interviews we took advantage of a friendship and asked him to do the honors. He agreed, and effortlessly managed to conduct the interview, as he has successfully conducted several other interviews with prominent musicians in the past. The result follows.

HOLTZ: The first thing I'd like to talk about is the new album. I can remember four years ago when the first Meatloaf album came out, and you had a lot of success with that record. Then there was a long period of time where we didn't hear anything from Meatloaf and now you

have a brand new album, four years later. What makes this album different from the last one?

MEATLOAF: I think the sound is different. There's more guitars, it's a little more gut-level. I think the next album after this one will be even more in this direction.

HOLTZ: Obviously, with four years gone by between albums, a lot of things must have happened. What was the delay?

MEATLOAF: For one, I lost my voice. I had a paralyzed vocal cord and I had to let it rest and then I had to do vocal exercises.

HOLTZ: So you had to go through all kinds of therapy?

MEATLOAF: Yeah.

HOLTZ: How long after that first album was released did you plan on going into the studio to release this new album?

MEATLOAF: It took that first album close to a year to become successful. The albums are slow because they don't fall into a syndrome that everybody understands. It is music that grows on you. If you listen to it once you probably hate it. But, if you listen to it several times, you start to say "Oh, wow." It's not a one-dimensional record, it's a timeless record, it has no time, no space.

HOLTZ: When we talk about this new album, and of course, the first album, I hate to keep bringing that up since I know you have a new album...

MEATLOAF: That's okay, I like the first album. I also like the second record.

HOLTZ: The first record, as far as rock history goes, ranks right up there. That was one of those albums that come out around the time period where a

lot of people were having success with their first albums.

MEATLOAF: People are having a lot of trouble now with all albums. It's a very weird time in radio and in the market place right now.

HOLTZ: When you went into the writing of the material for this second album, what went through your mind? Obviously, you had this huge smash behind you...

MEATLOAF: I don't think anything about the last record doing anything. The only thing you could possibly think about is there will never be another "Paradise by the Dashboard Light," and we weren't gonna even try. I don't consider this album is missing anything. The object of going into the studio is not to duplicate what I did before. If you duplicate, all you get is a cheap imitation of what

you did before.

HOLTZ: You have some background, I believe I came across some real early albums, "Stoney" and "Meatloaf". What were those about?

MEATLOAF: I've been doing Rock and Roll since 1966, so I've done a lot of records people aren't aware of. Stoney and I had a hit in 1970 called "What you see is what you get" on Motown. She is now called Dawn and she sings with Bob Seeger. She's the one I called to see if she knew any girl singers and she gave me the name of Pamela Moore, the new girl singer with the band now.

HOLTZ: Speaking of Pamela, let's talk about the Neverland Express, the band you're touring with now.

MEATLOAF: I tell you what and it's a brash statement. I'm not

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# Meat Loaf Rouses Crowd With "Old Stuff"

Continued from page 1

It was all this that I considered when I heard Meat Loaf was coming to U.B. It didn't matter to me, too much, that a four year absence had turned a lot of people away from his sardonic battle cries; I remembered his stories. It was the creamy, diversified, and technically clear music that I was anxious to hear again, as well as his intensely dramatic story tunes. But Meat Loaf has changed.

The concert began at 8:25 p.m. Had it been a bar, I would have left. The band slithered out onto the stage in leather and threw heavy metal style bass, and long electric guitar solos out into a screaming audience. The gym was filled to about 50% capacity, but even before Meat Loaf came on they were going wild. Still with speculation being the only possible mode of analysis, the screams were in anticipation of Meat Loaf, not in appreciation of the band. This is not wholly applicable however. The members of the band comprise a nearly baseball card collection of rock's recognized talents. Davey Johnson, who is the new guitar player for the group, played with Elton John, and Alice Cooper. Paul Jacobs, keyboards, played with Edgar Winter, and the other keyboard player was originally with Ian Hunter. The drummer, Terry Williams comes from the recently disbanded Rockpile, and two of the vocalists, Teddy Neely, and Pamela Lee Moore join the band with experience from the movie Jesus Christ Superstar, and Bob Seeger's band respectively. The rest of the instrumentalists, which make up the Neverland Express are Mark Doyle on guitar, Eric Toyer, adding background vocals, and the bass player Steve Buslowe, who was on the "Bat" album, and Jim Steinman's new release.

Obviously this is a load of talent, however they amount to not much more than a band, backing up a star. Yet even though they function in this capacity, they amazingly enough manage to change Meat Loaf's entire tone. He has gone from a Bruce Springsteen-like combination of rock, and the light adolescent recollections filled with precise keyboard and electric guitar, to essentially very dissonant rock and roll. The change is not a matter of whether the new tone serves to ameliorate the music or not; it seems instead to angle toward the type of crowd he will be attracting in the future. It was at one time conceivable to draw parallels between Bob Dylan, Bruce Springsteen, Bruce Cockburn, Harry Chapin, Arlo Guthrie, and Meatloaf, or in short, the style of music that can be termed "story tunes". Meat Loaf has now forever eluded this group, by the style he has chosen, and the audience on Sunday night was aware of this change. They were an incredibly receptive crowd. When Meat Loaf came on for the only encore of the evening, he said "I assume you are having a good time." He assumed correctly as masses of hands waved to touch him. But what kept the crowd going was the old stuff laced between songs from his new "Dead Ringer" album. He teased the audience through the show



Photo by Lisa Sahulka



Photo by Lisa Sahulka

with "Bat Out of Hell", "You took the words Right Out of My Mouth", and a couple others from this first album, including "Paradise by the Dashboard Light". "Paradise" was especially well done, bringing the audience to manic recollection, or perhaps just receptivity to Meat Loaf's mood. At any rate the tune, with an addition to the end, (follows the couple to their divorce) was humorous, and roused the crowd to the peak of the evening.

So again, it is not necessary to dwell on liking or not liking the new stuff; "Dead Ringer" is not a statement of an inept group, but rather a group going in a heavy rock direction. It is safe to assume the people who liked "Bat" find the new album not to their liking, or to be even more conclusive, the people at Sunday's concert, who came to hear "Bat" music, will never see "Dead Ringer" performed separately. Perhaps this is a generalization, but in light of the poor ticket sales, perhaps it is more accurate than most generalizations are. But in the final analysis it was, (to be as simple as Jimmy Breslin gets with beer), a good concert. The crowd liked it, BOD members professed their adoration, they came out for an encore, the audience hit the stage early in the show, the lighting was excellent, the cacophony of noise in the beginning, set a startled mood for what was to follow, the lights went on, everybody went home...concerts want to be that simple.

*the Scribe*

## Meatloaf Interview

Continued from page 3

saying that I'm the greatest but the band that backs me up is the greatest band in rock and roll. There's nobody can touch us. I've seen Bruce's concerts and Bruce's band is incredible but the excitement that this band has generated when we've played, I've never seen anything like it in my life. People get so crazy that they're on

the stage very night.

HOLTZ: Have you been playing mostly large arenas, small clubs...

MEATLOAF: We've been going back and forth doing both. We were in the Meadowlands in New Jersey on Saturday, some places we're capable of playing the arenas and some places we're not so...We went to Toad's Place in New Haven, that

was just something that I wanted to do.

HOLTZ: Somebody was telling me they saw you at Toad's Place and you were pretty upset about the ticket prices for that show?

MEATLOAF: Yeah, I was real upset. I meant those tickets to be like a dollar.

HOLTZ: And they said you bought like six hundred ice cold Budweisers for the crowd.

MEATLOAF: Right.

HOLTZ: I gotta commend you for that. I think it's dynamite.

MEATLOAF: Well, since then we've talked about ticket prices. Because I go into clubs, and they're really just warm-up dates. But then I heard that the Stones fifteen for that night at that club in Massachusetts. So, what can I say?

HOLTZ: Let's talk a little about this woman you have singing with you. I understand she used to sing with Bob Seeger.

MEATLOAF: That's right. Pamela Moore.

HOLTZ: If you look at some of the women who've sung with you over the past years, Ellen Foley and Carla DeVito. Where do you come up with these fabulous female singers?

MEATLOAF: Maybe I make them. It's like I see talent in people and I put them on stage with me and mold them into my show and I do certain things that make them very featured and very special and very wantable to record companies. It seems I create monsters and then let them go and people don't know what to do with them.

HOLTZ: So what do you think about the music Ellen Foley has put out on her own?

MEATLOAF: I didn't like the first album, but I do like the second one. They both are super talented people, they just need direction.

HOLTZ: What about your theatrical background. You've got a long history in that.

MEATLOAF: It really wasn't that long. I did about four years in New York to save myself from working in bars in Long Island. I did "Hair" and I just happened to be a natural. I was lucky enough to work with some very good people in theatre and learn some craft about being on a stage.

HOLTZ: When you perform in concert, I've heard you play like eight tunes in concert and they're rather like skits, story-like pieces.

MEATLOAF: Well, Paradise is a story. Everything I do is dramatic.

HOLTZ: I want to ask you a question that comes from deep down inside me. I'm a Yankee baseball fan. Are you as depressed as I am about the Yankees losing to the Dodgers?

MEATLOAF: Yeah, I hate the Dodgers.

HOLTZ: That brings me to "Paradise" and the thing about Phil Rizzuto. I heard Rizzuto was presented with a platinum record of the song and I read a few days later that he said he had no idea that's how that recording was going to be used.

MEATLOAF: Aw, he knew about it. Maybe in his own naive way he probably didn't know and then again he probably did know.

HOLTZ: Well, I wish you the best of luck. And we'll see you on Sunday.

*the Scribe*



Photo by Lisa Sahulka

BOD unloads Meatloaf's piano. It was generally assumed it would be 8 hours to get the band set up and five hours to take it down. Donald Ivanoff, third from the far right, explained the unloading for this concert was especially hard because only a quarter of the band's equipment was used. Much of the materials had to be taken off the trucks, then put back on when the needed equipment was extracted.



# Martial Arts: What You Don't Know Could Hurt You

by Marla Halper

It is well known that the Bridgeport area is not one of the safest areas. There is security on campus but even so, many people still find it unsafe to go out alone.

The martial art club on campus teaches people how to protect themselves. Members of the club also give self-defense classes at Warner Hall.

Many people do not know the difference between martial arts and self-defense or where it originated.

Martial arts is a system of self-defense including Chinese wrestling, judo, jujitsu, kendo and karate. It was originally developed for combat. Hundreds of names are used for self-defense weaponless fighting.

This system of self-defense has a philosophical and religious basis: it strengthens the mind and body for spiritual movement. This background is of Taoism and Buddhism. Asian martial arts became known in the West through Japan.

Just to give an example of how each type of martial art differs, Laura Banche, a member of the club, specializes in karate which is done with impulse movements while Bill Gallard, chairperson of the club, specializes in Kung Fu which is more of a way of life. It deals with breathing, the flow of movements and massaging to help muscles heal faster.

The martial arts club is a fairly new club. It meets Monday through Thurs-

day, 9:30 until 10:30, in Bodine basement except for Wednesday nights when it is held at the Recreation Center.

Right now the club is working on basic movements. All forms of martial arts have the same beginning motions. After the basics are learned, the members will separate into groups, according to the specialization.

Laura Banche, Edgar Mitchell and T.J. King specialize in karate. Bill Gallard teaches Kung Fu.

There are usually from 25-30 people at each session. Bill thinks it is a pretty good turnout since most of the members are beginners.

Along with the martial arts club, there is a self-defense class given every Wednesday night from 7:30 until 9:30 at Warner Hall. The club volunteered to sponsor this workshop when Sue Condon, Head RA at Warner, and Jeff Craig of the martial arts club originally got together and decided to have a self-defense class for women.

Jeff was originally going to teach the class but had to take a leave of absence. Bill Gallard now teaches the class. Next semester Laura Banche will take over the class.

Self-defense is different from martial arts in that it is concerned with defending oneself in realistic situations. The movements taught are those which women can use to protect themselves. For example, the students



UB's Martial Arts Club, including (front row l to r) Secretary T.J. King, President Edgar Mitchell and Vice-President Bill Gallard, have volunteered their Tuesday evenings to teach self-defense to Warner Hall Residents.

[Photo by Diane Koukol]

have been shown what movements to use to help themselves if someone tried to grab them or attack them from behind.

Self-defense was once compared to driving. Learning self-defense is no

more difficult than learning to drive a car. Learning to drive a car takes only a few hours of instruction and practice but it takes considerably more training and practice to become a race car driver. Similarly, with practice and

training one can learn self-defense but with more training and practice, allows specialization in a form of martial arts.

*the Scribe*

# The Learning Center: More to Offer Than Reading, 'Riting and 'Rithmetic

by Cathy Naylor

What is the Learning Center?

Those were my first words when I was assigned this story on a place called the Learning Center. The center was designed by the faculty to give individualized instruction to all students on the U.B. campus.

Ms. Kim Hughes is the full-time coordinator of the center and does some teaching there. Ms. Hughes has a degree in psychology and reading skills. Her colleagues are the notable Dr. Lydia Duggins and Mrs. Bernice Polan. Dr. Duggins is a professor in Education Management and is the part-time director of the center. Mrs. Polan is the instructor for a most impressive service provided by the center called the Study Skills Workshop.

The Study Skills Workshop is a class

held on Wednesday from 12 to 1 p.m. and Thursday 12 to 1 and 4 to 5 p.m. It is designed to help students learn better studying skills.

There are other instructional services there that can be invaluable to students. For instance, there is a Decoding Workshop in which words are taken apart and the student learns each part of the word. This is a method for improving spelling and vocabulary skills.

Another distinctive service is the Writing Workshop. This can be useful to all students; not just those having difficulty composing papers but also those who need to learn organizational procedures for research and term papers. This workshop is taught by law students who help out at the center.

Most of the individual tutoring done at the Learning Center is provided free

of charge by students who show a certain proficiency in a particular area of study. For instance, the math tutor at the center is Mohammed Aggoune. Mohammed is a graduate student and is tutoring part-time and teaching part-time for the Math Department here at U.B.

Starting November 16th there will be a new service at the Learning Center. It will be held from 12-1 p.m. and will teach students how to take tests. The Test Taking Workshop will mainly deal with objective types of tests.

Another new feature to the center will be coming soon and will be designed to help students in the area of

remedial reading. This service will be provided so as to allow students to learn using computers or video terminals. This program is being designed by Ms. Kim Hughes and Dr. Lydia Duggins.

The possibilities for improvement of study skills at the Learning Center are practically endless. In spite of this fact, many students shy away from the facilities. This is a waste of the center's potential. Ms. Hughes seems to feel that students don't use the center because they feel it will be degrading to ask for the type of help provided there.

The time to ask for help is before students really need it. Even though

the center provided students with over 400 hours of individual tutoring last year, its potential is not being utilized by the majority of the Student Body. It's not even being used by the regular students who need help occasionally.

The facilities at the Learning Center are ever-expanding and should definitely be utilized by students. If you need help in any particular subject area or in the skills of studying, go to the Learning Center and ask questions or set up an appointment for tutoring. Call 4182 and ask for Kim Hughes for any further information.

*the Scribe*

## Where Do I Go From Here?

by Diane Koukol  
Co-News Editor

What about graduate school? The bulletin boards around campus are filled with advertisements for graduate studies. But, where does one begin?

The procedure for entering graduate school is very similar to that for undergraduate studies. Aptitude tests are required which are much like the SAT's given to high school juniors and seniors.

Many graduate and professional schools require applicants to take the Graduate Record Examinations (GRE). The GRE Aptitude Test contains three sections testing verbal, quantitative and analytical ability.

The test requires three and a half hours of testing. Advanced Tests, which are two hours and 50 minutes

long, are designed to measure knowledge and understanding of material needed for graduate study in specific fields.

GRE Aptitude Tests should be taken by anyone interested in humanities graduate programs. The tests will be given at UB on December 12 and April 24. They will also be given February 6 and June 12 at neighboring schools including Yale and Fairfield University.

This spring, for the first time, UB will be offering practice tests for interested applicants. These tests will be given four times for three hours each. The tests will approximate the GRE tests, and will be graded accordingly. The cost for these practice sessions is \$50.

Classes will also be offered this spring for anyone interested in taking the Graduate Management Adminis-

Continued on Page 10

## Starve a Cold, Feed a Fever, Or is it...

by Marla Halper

It is that time of year again and with the change of weather come the colds, viruses, upper respiratory problems and mono.

Because of the close living conditions on campus, illnesses are transmitted easily from person to person and dorm to dorm.

The health center is here to serve those people who need help, whether it be for illnesses or any other problem a student may encounter.

Mrs. Vanasse, head nurse at the center feels there is a negative attitude about the center and many people neglect their illnesses. Mrs. Vanasse would like the place to be "a home away from home. A place to go when you're sick." She knows, of course, it will not be

home but students will get proper treatment.

Nurses are on duty at the center 24 hours a day, seven days a week. During the day, nurses Vanasse, Kelto and Smith are to be found working hard.

The doctors, Dr. Gaffney and Dr. Nevins are in Monday through Friday, 9:30-11:30. When they are not on duty, emergencies will be dealt with by the nurses who will get in touch with the proper medical authority.

Many people do not know the policies of the Health Center.

As far as staying overnight goes, anyone with a high fever automatically stays; people with injuries whether from sports or accidents can stay overnight. Also anyone who wishes to be away from the noise of the dorm, who needs the rest or can't take the noise, may

stay overnight.

If anybody needs blood tests to be taken, those are set up at the convenience of the student.

Anyone who needs X-rays taken must first go to the clinic. The nurse will get one of the doctors and a radiologist is called during the day. After 5:00 p.m., transportation by police will be given to Park City Hospital.

Nurse Vanasse has a few tips for trying to keep healthy this winter: good sleeping habits are very important, eat three good meals a day, and at the first sign of a cold, drink plenty of fluids, take aspirin, and if it persists for more than one or two days, don't be shy: go over to the health center.

*the Scribe*



# Nicholas Nickleby

by Lisa A. Sahulka

Great theater calls for one verifiable distinction. Some aspect of the play which will jump into your eyes in half second dreams and coat reality momentarily. It would not have been possible to leave "Bent" without the cacophony of Nazi rifle fire, which sent the audience fleeing over the lips of their chairs, with fear that the bullet bath may include them. So too Equus's actors, dressed in beige turtle necks and beige corduroys with silver hoofs on their feet, become horses for all time. In "The Wiz" a 20 foot black veil becomes a riotous tornado; "Chorus Line," and "Shadow Box" bring us calm narration, a fatherly voice from the dark; The Elephant Man had no props, but contorted his normal body to a heaving mass of deformities; a double arm's length cross rises from a black wall, with piercing white lights in "Jesus Christ Superstar"; "Strider's" electric blue sly eyes; Evita's revolving door, expectorating her lovers as she slept her way to Argentina's top; "Da" allowed a dead father to speak with his living son; "Mummenschanz", sent a rubber ball as big as three little kids rolled up into the audience; and "Peter Pan" accomplished the same effect, by swinging Sandy Duncan above the audience's heads; the pink and white, life-sized train in "The Twentieth Century"; the Christmas tree in "Annie". All this hardly covers the devices that set plays apart. But what to say about "Nicholas Nickleby; eight and a half hours of sheer uniqueness, eight and a half hours of Nickleby's life, eight and a half hours of genius. There can be no brush stroke that stands above the others.

"Nicholas Nickleby" is an earlier work of Charles Dickens. It carries the prevalent theme of most of his writing, social injustice, while portraying the vices of money through 42 actors, playing over 250 roles.

It is hard to speculate on what Dickens would have said about the play. Upon attending some of the theatrical adaptation of his books, the author was known to lay on the floor of his box seat until the ordeal was over. But the Royal Shakespeare Company has presented Nickleby so freshly, yet with so much of the author's style that it seems Dickens may have remained upright. The audience is filled, for the price of \$100 a seat, with Dickens the dramatist, Dickens the lover of ordinary people, Dickens the sympathetic, Dickens the emphatic, but certainly not Dickens the concise writer.

I saw Emlyn Williams portray Dickens two summers ago, and since then have been enraptured by what is called the "blessed release" of the author's style.

The book is 800 pages long, and during the time it was written, the author received money for each installment as it appeared in a newspaper series. Consequently Dickens is long winded. The audience receives liberal doses of the

author's sentence structure throughout the play. The beginning finds 42 characters on stage, filling in the frame of the story. Standing together as if waiting to have a picture taken, with a jungle gym-like set around them, filled with escape hatches, a catwalk that extends from the upper levels of the theater past the balcony and down to the stage, ropes, ladders, chairs, fences, wooden boxes, everywhere, they give background information. Each actor gives a little narration, speaking up as another actor finishes. This technique is employed throughout the play, and is not in the least distracting. Thus, Roger Rees, who played Nicholas Nickleby, will, for a brief two paragraphs worth of speech, enlighten the audience as to Dickens' description. We are told what the characters should look like, and what emotions they are feeling.

A large percentage of the time Nicholas



In every page of his work one can see a consciousness that society is wrong somewhere at the root.

George Orwell

is angry. Fighting social injustice can do that to you. His father dies before the play begins, from a lack of realism, I suppose, and lack of money. Nicholas, his mother and his sister are in considerable financial difficulties, which are only exceeded by their own lack of realism. They are forced to fall upon the mercy of Ralph Nickleby, a cruel, seemingly emotionless, but, rich relation, who sees no virtue in Nicholas's virtues, but does give a degree of aid. He gets Nicholas a teaching job at a boarding school, run by a man named Squeers, (played excellently by Alun Armstrong, whose contorted little burnt clay face, and squinty eyes, say nasty without any Dickens narration). Squeers is even nastier, at least outwardly, than Ralph Nickleby, probably because he doesn't have as much money. Squeers slaps about and misuses his brood of ragged young men, to a point that makes Nicholas indignant. He stands aside though, until Smike, a retarded hunched

over misery, runs away, and is to be whipped to within an inch of his life for it. Squeers manages to strike Smike twice before Nicholas beats him to a bloody pulp, and takes the boy away.

This is just the beginning hours of the play. The rest of his adventures take him to more indignation, as the callousness and the misery of the world becomes apparent to him. Nicholas is subjected to Dickens' perceptions of people, finding that his uncle is not the worst of the powerful. He does, of course, find an array of kind and wholly rememberable characters as well.

Nicholas does eventually escape doom, overcoming his past troubles to achieve happiness. Twists and truths shower the end, as Ralph Nickleby's past is exposed, the boarding school is broken up, and Nicholas's success is reviewed. All ends not entirely well however. So much is the audience stuffed with the plight of the poor, that RSC was careful to end with a somber reflection. Nicholas, as rejoicing characters bathe in the happy ending, walks before a boy from the boarding school, who is shivering out "God Rest Ye Merry Gentlemen." Never will it be easy to sneer at the bag ladies, and the groveling mass of New York's live pavement again.

This, of course, was in a sense, Dickens's intent. He wrote Nickleby on his 26th birthday, and as is usually the case, expounded upon the poverty of the oppressed masses. In most of Dickens, the central plot takes place in middle class surroundings, while the poorest of the poor, the London slum dweller, allow avenues to reality.

George Orwell wrote this of Dickens: "In every page of his work one can see a consciousness that society is wrong somewhere at the root."

Idealistic? Certainly, as idealistic as Nicholas who verbally and physically beats his vice filled contemporaries. Dickens's comment is not to be shrugged







# Brings Dickens' "Wonderful Gargoyles" to Broadway

off. What he is against is not a particular institution, but an "expression on the human face." So let a N.Y. audience, who has enough money to see it, be doused with the Dotheboys School, and Squeer's floggings, just as they were doused with Mr. Bumble in *Oliver Twist*.

This was probably the RSC's greatest accomplishment. They managed to present Dickens's indignation. The company is one of the best known in the world, playing to more than 1.5 million in Great Britain, and overseas. It was formed in 1960 as a vehicle by which artists could, "by working together over long periods, with shared ideas, aim to achieve a distinctive style." It is mostly a Shakespearean company, as the name implies, however, new plays and classics are also done. "Nickleby" is the 29th play the RSC produced in NYC; one of the greatest was a "A Midsummer's Night Dream" (1971 and 1973). They are always well received in N.Y.; of the 160 major theater awards they have been presented, 20 have been Tony's or N.Y. Drama and Critic's awards.

The play was adapted by David Edgar and was directed by Trevor Nunn and John Caird. These men dressed Roger Rees to be so astounding, and clothed other majors characters as well, which filled out the play even more. It is difficult to ascertain the quality of the acting. We are given so fully to Nickleby's life, that the characters seem to be more living, and less acting. Indeed, here Dickens is faithfully presented, but perhaps, that is the only negative point.

This certainly is the most important theatrical event in years, overcoming the recent success of "Annie," "The Pirates of Penzance", "Chorus Line," and several others. Still, it was very long. Dickens was a novelist. Although he always wanted to be an actor, he was neither that, nor a playwright. His prose is long, and nearly run-on certainly Victorian, and (because of the time), written with

many intricacies, to keep peoples' attention through the series. If any one mark were administered against it, it would be Frank Rich's (of the New York Times) suggestion, "What makes Dickens endure are the particular literary gifts he



It is a shame, if not a scandle, that a play derived from a novel by a great populist, should be priced so that ordinary people are unable to see it.

Julius Novick

brought to the convention - among them, an ability to describe his characters with so many surprising, witty details that even mirror figures cease to be Victorian types...Indeed, if anything Dickens may have lasted in spite of the size of his books, and the sentimental melodrama of his plots." As Orwell has said, "we put up with the rotten architecture", because of the 'wonderful gargoyles' that inhabit it."

"In his stage scenario for 'Nicholas Nickleby', Edgar has given as high priority to architecture, as to the gargoyles."

This I submit for review, although I have already "been Nicked" as the buttons sold in the theater said, and so

dismiss the claim as irrelevant. The scenes where the characters created carriages from a plank of wood, and horses from wood clopped together are genius, as is the scene when Smike runs from Squeers in the dark with a well placed light at his fearful face, and a barely visible circle of strangers pounding the floor about him. The very fact that 800 pages of Dickens could be kept moving purely by imagination is startling. The narration allowed the subtle additions of the actors to weave into Dickens' sprawling descriptions and the sprawling stage design allowed for quick changes of scenes without any real scene changes. It was as if you were turning a page. Nicholas would be speaking, finish, turn away from the audience, and another character would appear from behind him. Without these techniques, not only would the play have been cumbersome, but impossible. It is likely that theater will not appear in this caliber for awhile.

It has been brought up that one hundred dollars is too much, (such prices would make a performance by Jesus Christ impossible for this young student to see in the near future. In a typical *Village Voice* article, Julius Novick said, "It is a shame, if not a scandal, that a play derived from a novel by a great populist, should be priced so that ordinary people are unable to see it. Nickleby is a perfect example of why we need subsidized theater."

The price, is really not that extraordinary, if you break it down, or rationalize, (depending on how much \$100 hurts). You can say Nickleby is four plays at \$25 each, that we see 42 actors for roughly \$2 a head, that the RSC is making very little on it because of those 42 actors, which have to be transported by better means than the carriages they created on stage. Then it is still much more basic...priorities. It is rare that an audience is asked for as big a sacrifice as the actor. This one time, when so much greatness can be had, and the caliber of talent is so high, just this one time, yes, do it.





## by Glenn Tolliver

**Not Just A Love Story** will continue its run throughout this weekend, November 6 and 7, and thereafter on November 12, 13 and 14. All performances are at 8 PM, with an additional matinee performance at 2:30 PM on November 7th only. Tickets are \$3.50 for adults, \$1.75 for Students and Seniors and FREE with UBID. For reservations or further information, contact the Box Office on weekday afternoons at 576-4399.

## ...Silverskin

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**BOTTOM: UB actor Steven Friedman gets a few pointers from guest artist Ed Bryce. Bryce, a resident of Westport, was interviewed in last week's Scribe. Back issues are still available.**

# SEPTEMBER

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# S'MORE RECORD REVIEWZIES

by Jack Brayle, Dan Smiraglia and Steve Cioffi

## Genesis—"Abacab" (Atlantic)

It happens often in the music biz; a band that was once unique and powerful hits the AM road. This album is pure pop, and the most simplistic thing I've ever heard from this band. I was hoping Genesis would keep up the progressive rock sound, since they were one of the few survivors of that style. I could not believe my ears when I heard "Whodunnit," which sounds like DEVO with vocals by 999. The whole album is filled with a steady pulse-beat. A year ago I would have laughed at the thought of a danceable Genesis record. They were more cosmic than commercial. Now it's obvious that they want their stuff played in dance clubs. One good point of the album is that Tony Banks played some creative synthesizer. Also, the song medley "Dodo/The Lurker" is satisfying. But I've never heard Phil Collins play such boring drums. Believe me, this review was hard for me to write. Genesis has been one of my very favorite bands for the past six years or so. Sure, it's good commercial rock, probably some of the best available. If you enjoyed Phil Collins' "Face Value," you'll adore this album. But I warn any old-time Genesis fans, this one doesn't stand up to their other albums. Hope the next one is better.

...D.S.

## Herbie Hancock: *Magic Windows* (Columbia)

*Magic Windows* is one of those albums that seems to get better that more you listen to it. What may at first sound like a stilted, repetitive six-minute jazz-funk riff might in time become an audio-tapestry of hidden harmonies and melodies. After a few listenings, one becomes aware of the subtle yet intricate multi-track and mix work on this album.

Hancock plays fifteen (count 'em, fifteen) different modes of synthesized keyboards throughout *Magic Windows*. On some cuts Hancock's piano can be easily accessible (as in "Magic Number" or "Tonight's the Night"), but there are times when he takes his overdubs and hides off in a corner somewhere, and you can't really find him unless you listen. But you always know he's there.

While many of the selections on *Magic Windows* are exceptional, there are just a couple of cuts where you wish to hell that Hancock and company would make their music GO somewhere instead of all this running-in-place. Some of the selections can be compared to a pistachio or maybe a walnut: you gotta bust through a shell to get to the tasty center. Case in point... "Magic Number", the opening cut on side one. The middle of the tune consists of a neat little Hancock keyboard solo that immediately fires me up, like a line of musical cocaine. But this solo is surrounded on both sides by a jagged jump-funk riff which takes a little while to get used to. No fear, though. The lead vocal on "Magic Number" is sung by none other than Sylvester. Other musicians on *Magic Windows* include the Brothers Johnson, Michael Brecker, guitarist Adrian Belew and Raydio's Ray Parker, Jr.

Hancock is still going through his jazz-funk-fusion phase which has now lasted for the better part of a decade. As the musical pioneer that he is credited for being, I hope that good old Herbie will soon move on to some other mode of jazz technology that has not yet been conquered. Back in the early seventies this kind of stuff was exciting and daring, but by now everybody has caught on and there is a plethora of new Jazz musicians in the mainstream who are well on their way toward paving the ground that Hancock broke years ago. Few can master this form as well as Herbie Hancock, but nobody can do it better.

...S.C.

## The Police: *Ghost in the Machine* (A&M)

The Police are aiming for big stakes on this, their fourth album. The band is constantly growing, and the rate of progression among these four albums is comparable to (although not the same as) the Beatles' first four British albums.

*Ghost in the Machine* is an extremely healthy sounding album from an extremely healthy sounding band; a band unafraid to take risks, make you think and keep you dancing. This is the first time that the Police have attempted to integrate one of their albums with social commentary, and I'll be damned if they aren't great at it already. "Invisible Sun" (the videotape of which was banned by the BBC) is about Northern Ireland, and hopes for unification there ("There has to be an invisible sun that gives its heat to everyone"). The Police are asking for two things: a little bit of understanding between races and a resimplification of relationships between people. They express a deep distaste for the computerized/serial-numbered state of our society. But, as is most important with "message" music, these cuts on *Ghost in the Machine* survive the messages themselves.

This record is not without its love songs. The single "Every Little Thing She Does is Magic" is a great little reggae stomper, as is "Hungry For You"—the first three verses of which are sung in French. The production, by the Police and Hugh Padgham (who also co-produced Genesis' new *Abacab*) is the best of any of their four albums. The instrumentation is tremendous, the work of three Rock 'n' Reggae-Roll virtuosos. And Sting has never sung better than he does on "Omega Man". The horns you hear on this album are played by none other than Sting himself (he learned to play them in three weeks).

*Ghost in the Machine* could be the Police's masterpiece. One need only to wait for the next album to find out if this is so, but I have reason to believe that they are the latest candidate for the title of "The Next Big Thing". In the meantime, if you want another example of a fine, hard-working young New Wave band, buy this album. As Pete Townshend once said, "You can dance while your knowledge is growing."

...J.B.

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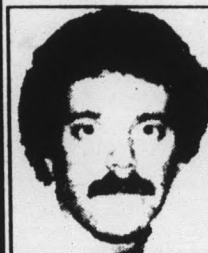


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# UB BS Down Go The Yanks...

by Nick Nasuti

Who was that person who sided with the Dodgers, despite the fact that they were down two games to none to the Yankees? Oh, was that me? My goodness...

Thanks to all those who were so kind in supporting my opinion, especially that kid Dave who made a special phone call to tell me I was right. I just wish he'd have picked a better time to call than 3 A.M....

Seriously, though, it was one hell of a series, and that first game that L.A. won was one of the best World Series games most people have ever seen (L.A. 8, N.Y. 7). In the end, though, it was obvious who the better team was, even though many of us knew it all along. Now, perhaps next year the Red Sox will make it...

Oh, and thank you Sue for lending me your L.A. batting hat...

Raffle, Raffle, Raffle...

This is very, very strange.

I was just about to start writing about the Freshman class raffle when there was a loud knock on my door. Without looking up from my Smith-Corona, I yelled "C'mon in!" It was two girls from our diabolical softball team. They were holding a shotgun and asking me if I'd like to buy a raffle ticket. I did, and I didn't even ask what the prizes are, but only because there's an unwritten law at UB which states that "any club, organization, or terrorist group which holds a raffle or lottery must, in all situations, offer booze, liquor and alcohol as prizes." I never win anyway...

So onto my first train of thought, which was to boost the Freshman raffle. Prices for OUR tickets are two chances for \$1.00, but not 50¢ each, if you can figure that out. That may

not sound like a very good deal, but we're offering more prizes than any other raffle on the campus.

And now I'm to understand that the Commuter Senate is having a raffle. Thanks, guys...

NO MEATLOAF FOR MEATLOAF.

In their contract for performing here at UB, the rock group Meatloaf stated that part of our obligation was to supply them with food. The menu was simple: 10 beef dinners, 10 chicken dinners and 10 vegetarian dinners. Under the menu was a clause which stated that "under no circumstances shall the beef dinners be MEATLOAF."

Personally, I think that they're lucky if we send out for Burger King cheeseburgers...

OFF THE TOP OF MY HEAD...

This week's Woody Allen phrase goes as follows:

The lion and the calf shall lie down together but the calf won't get much sleep.

There was a super turn-out for last week's foreign film, "La Cage Aux Folles." About 139 showed up for the first showing, and a big 101 came for the late one. I begin to wonder about the people on this campus when the most popular movie shown deals with homosexuals...

Seriously, though, the series was quite successful and almost always had great audience sizes. Right now, the film and video branch of B.O.D. is trying to figure out a line of theme films for next semester. Choices include Westerns, Musicals, Sci-Fi, more of the foreign films, or just about anything the students want. My vote is for the good ole musical (we could start with oldies such as "Singing In the Rain", and work our way through "Fame" and "Hair"...If you have an idea or

would like to offer your opinion, call the Student Center and leave it with Donald or whoever happens to be there.

That Halloween mixer wasn't

too bad, huh? Besides being in a constant state of pain due to my costume, I had a rather enjoyable time, and it seemed that everyone else there, minus a

few, were getting along just as well.

Perhaps I should take this

Continued on page 8

AND THERE YOU ARE FOLKS! AFTER 127 CONSECUTIVE TORCH SWALLOWS, SERGE HERE ACTUALLY PREFERSTHE TASTE OF OLD VIENNA CANADIAN BEER TO A GLASS OF RED, SEMI-GLOSS ENAMEL! WHAT EXACTLY ARE YOUR COMMENTS, SERGE?

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Continued from page 5

trative Test (GMAT). There will be two sessions of this preparatory course offered this spring. This course includes eight three-hour sessions. The classes are designed to brush-up and refine the skills needed in the GMAT's. Simulated tests will also be given at the end of the sessions. The charge for this course is \$160.

The GMAT, which covers mathematics and verbal skills, will be given at UB on June 23. It will also be given on March 20 at the University of Connecticut and Yale.

Law School Aptitude Tests (LSAT) will be given December 5 and February 20. The LSAT will not be given at UB, but is being offered at Yale, Fairfield University and the University of Connecticut. LSAT prep courses are

not offered at UB because there has not been a great demand for them, according to Ellen Meltzer, director of special programs and continuing education.

Applications for the LSAT can be picked up in the Political Science office on the second floor of North Hall. GMAT applications are available in the Business Administration office in Mandeville Hall, and GRE applications can be picked up at the office of Continuing Education in the Mandeville Annex.

Anyone interested in the GMAT or GRE preparatory courses should contact the special programs office at 576-4143.

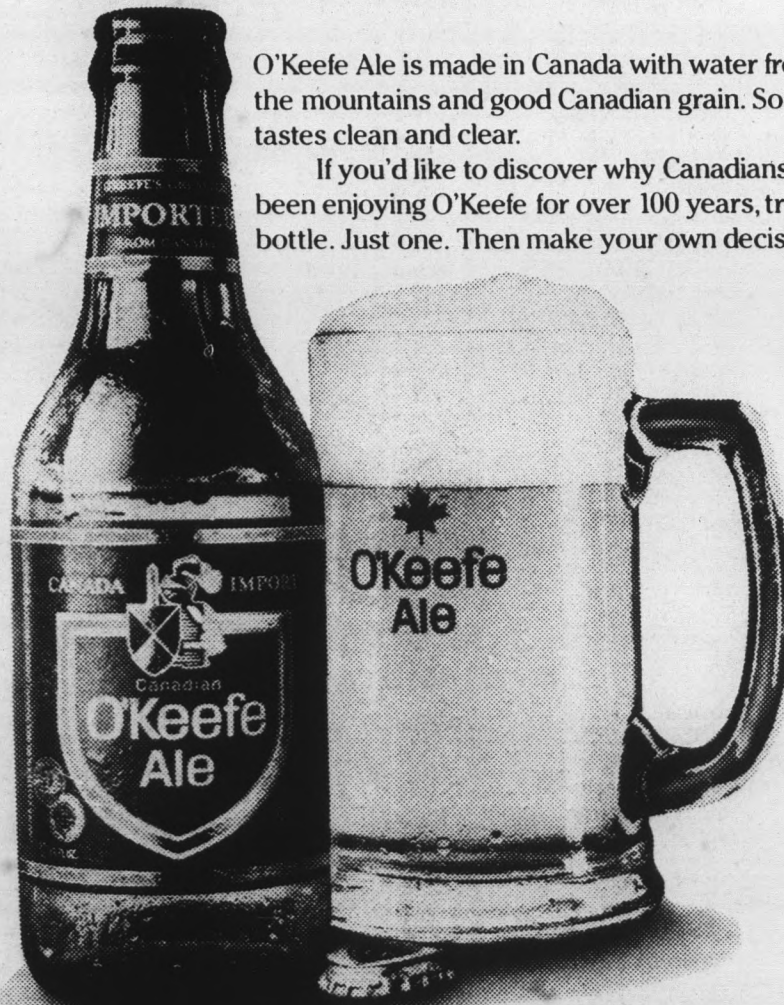
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## An Analysis of the Team

# Men's 1982 Basketball

by Leonard Francis

The men's basketball team has had its final cuts. They have a great outlook for the season ahead. Coach Bruce Webster, twice voted "New England Coach of the Year" is confident that his "Purple Knights" will reach their goal of making the division II N.C.A.A. playoffs.

Six members are seniors of the ten returning ballplayers from last years 15-12 team. "The experience will be an asset" says Webster who is in his 17th season as "The Knights" head coach.

With Tim Outlaw a 6'3" senior forward, who shot 52% and had a tremendous season despite a back injury, Ed Petree a 6' junior guard who led the team last year with 131 assists, Kevin Buckley a massive 6'6" senior forward, who shot 57% and "Stick" Markowski who shot 54% and is considered the team's offensive threat our "Purple Knights" should have no problem reaching their goal.

As a result of the loss of ex-Knight star and holder of all single records for U.B. Carlton Hurdle, Coach Webster will introduce a more team oriented game plan. "I will most likely go with 7, 8, or 9 players seeing maximum playing time" says coach. Not positive of his starters, the coach will probably go with the starters of last year's team, with Paul Boeger, a 6'6" senior replacing Carlton. If this game plan is to be carried out Adrian Fletcher, a 6'1" junior guard, who missed almost half of the season due to an ankle injury will be coming off the bench. "Fletch" is looking better than he did when he was the undisputed star of St. Raymond's High School in N.Y. Also seeing much playing time will be Buddy Bray, a courtwise 6' senior guard.

Out of the 18 teams the "Knights" will face in Division II the coach feels that Sacred Heart will be their toughest opponent. (last year Sacred Heart defeated the "Knights" by 1 point in a crucial game.)

The "Knights", who held their opponents to 2123 points overall last season will work on their defense and perimeter shooting which are the weak points of Webster's team. Although "The Knights" shot 50% last year, most of their points came from the inside.

In accordance with "The Knights" inside game the ballclub has acquired the talent of Chris Dickey a transfer student from Florida State, because of the N.C.A.A.'s rules, a transfer student must sit out one season before being allowed to play, however, providing Chris gets the ball he can help the team immensely with his strong inside game and remarkable leaping ability. Also sitting the season out is Kevin McDonough a 6'5" sophomore who is on the co-op program.

The "Purple Knights" have good reason for an optimistic outlook on their season. One reason is the addition of assistant coach Bob Baroni. Baroni, formerly from Fairfield University, is noted for coaching Mike Giminski of the N.J. Net is high school.

Webster is impressed with the play of Mark Butigian, a 6'7" forward and Greg Christofakis, a 6'3" freshman guard. Also impressing the coach is the

improvement of Eric Seger, a sophomore forward.

November 12th at 7:15 will be the "Purple and White" game. This game is designed to give the students a taste of the team is which coach Webster feels lacked their support last year. "We really didn't have any big turnouts last year" He said, however, "The Student Pep Club" and an organized cheer-leading squad had caused the coach for hope. Maybe these organizations will diminish the lack of school spirit that seems to be prevalent on campus.

*the Scribe*

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# Soccer Record Doesn't Tell the Whole Score

**by Karen Schick**  
Soccer coach Fran Bacon is a much happier man this week.

He's happier because his

team is playing with its old intensity again. And although they lost to Southern Connecticut State College 3-1 on Thursday and

tied St. Johns (Queens N.Y.) 1-1 on Saturday, Bacon feels that his team is playing much better than they have in a long time.

"I don't know where the intensity goes," he said, "but we've got it back again."

"We could have won the Southern game," Bacon said. "We were in that game until the end. It was 2-1 for a long time. We were down a man—Al Gugliotta was removed from play with two yellow cards—when they scored their third goal."

"Southern is a much better team," he continued. "They are ranked second in New England division II."

And although they outshot UB 25-4, Bacon thought his Knights gave the Owls a good game.

Ralph Gunarson scored UB's lone goal assisted by Tony Lopes.

Lopes had a good week, scoring the only goal Saturday against St. John's. Kurt Van Wagoner had the assist.

The goal was Lopes' third, which ties him with Bob

Harrington for the scoring title. Lopes leads the team in assists.

St. John's outshot UB 15-14 and goalie Chuck

Kniffen stopped eight shots.

The Purple Knights end their 1981 season Saturday at noon in Seaside Park against Hartwick College.

## Tennis Triumphs

**by Sherwyn A. Julien**

Anne Podesta, Laurie Nash, Roxanne Heineman and Kathleen Fay: these four young tennis players were recruited on scholarships by Coach Hoffman. With a team record of 10-3 and four more games to go, these four players have lived up to their potential to perform well and lead the team to a winning season.

Anne Podesta, the team's first singles player, has a record of 11-2. She has been described by her teammates as being aggressive and hard-working when she plays. Laurie Nash, the second singles player, has a record of 10-3.

Roxanne Heineman, a superb tennis player, is the third singles player and has an impressive record of 13-0. With four more games

to go, she plans to win each match. Besides having a formidable singles record, she plays on the first doubles team with Laurie Nash. Together they have a record of 5-2, but this record is somewhat misleading. They made the finals of the 1981 Connecticut State Tournament before losing to Connecticut College.

Finally there's Kathleen Fay, who joined the team in the middle of the season. She is the team's fifth singles player. Her record is 4-1, and with three more years here at UB, she could be playing an important part in future teams.

Along with the four players on scholarships, there are other such talented players as Joanne Friedman, Cathy McGovern, Natalie Gignac.



The UB Knights will be winding up their season Saturday.

# Red-Shirting Isn't the Answer

**by Karen Schick**

"We're going to have the oldest team in New England," Brian Moriarty, a senior and one of the tri-captains for the basketball team, said jokingly.

"We'll end up looking like that guy from Assumption," Rich Guditas, another senior said. "Remember how ugly he was."

The team laughs. What they're laughing about is the possibility of the whole team red shirting, or sitting out a year without losing a year of eligibility.

And although they're laughing now they won't be if they have a winning season. The NCAA has prohibited any men's team from participating in post season tournaments because there weren't enough members of the wrestling team, it was dropped which left U.B. one team short of the six required by the NCAA and because the

baseball team didn't play 24 games last year.

The talk of red shirting is just a way of relieving tension. By the time the Knights find out if they will be able to play post season ball it will be January and too late to red shirt.

Another problem with the red shirt solution is that if the whole team red shirted there would be no one to play. Since seniors Kevin Buckley, a tri-captain, Paul Boger, Tim Outlaw, and junior Ed Petrie have already sat out a year, they wouldn't be able to red shirt again.

"The idea of them red shirting was just a joking way to solve the problem," coach Bruce Webster said. "Their education comes before playing ball. They'll all be graduating on time."

"First we have to prove that we deserve to play post season ball," Webster, who only learned of his team's ineligibility last

Tuesday, said. "We have two avenues open now. The first is an open appeal at the NCAA convention and the second is to take them to court if the appeal doesn't work. The school is willing to back us. The sensible thing to do is to follow the appeals through and see what happens."

Director of Mens' Athletics, Fran Poisson, was unavailable for comment, however, he knew of the NCAA ruling in August.

"It just wasn't thought of as a serious thing this summer," Webster said. "They just thought it was a rule infraction. But we know now it's not a 'frivolous thing.'"

The players don't seem too worried about it. When asked if they thought the possibility of not going to a tournament would be an added incentive to win, there were mixed responses.

Buckley thought it would make him play better. "I think

of it as an incentive. I know I'm going to play better. We have to show the NCAA that there is a reason to let us play. If we are 24-4 how can they keep us out."

Buddy Bray, another senior, doesn't think that the restrictions is a reason to play better. "We go out to win every game now. Not being able to play in a tournament is not a reason to want to go out and win. You go out to win and if you do that then you go to a tournament."

Webster is hoping that the thought of being left out will fire his team up. "It worked that way in 1979 when the NCAA denied us home court ad-

vantage for the playoffs. The kids picked up really fast on that and so did the rest of the campus. We went up to Yale and blew that team away."

And maybe the Knights will do just that. Right now they're just concentrating on playing and winning during the regular season and not worrying too much about what's going to happen in January.

"When we're 13-0, I'll worry," Moriarty said.

And so will everybody else. But for now, the Knights have got to prove that they deserve a playoff berth to us and to the NCAA.



What do these two teams have in common? They are both involved in the recent NCAA decision prohibiting post-season play for the Knights.